AP® Music Theory
2011 Scoring Guidelines

The College Board

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AP® MUSIC THEORY
2011 SCORING GUIDELINES

Question 1

SCORING: 9 points
Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

A. Award 1 point for each segment correct in both pitch and rhythm.
- A "segment" is any set of two contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
- To receive credit, a segment must not overlap with any other segment receiving credit.
- Do not subdivide a note to identify a segment.
- To receive credit, a segment *may* be metrically shifted from its original position.
- Give no credit for the final half note if notation of pitches continues thereafter.

B. If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.

C. Record any score of 4 or higher, and ignore the alternate scoring guides.

D. If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

A. Award ½ point per segment of correct pitches. (Maximum of 4 points.)
OR

B. Award ¼ point per segment of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

A. Half-point totals round down with one exception: A total score of 1½ rounds up to 2.

B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

1 This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)

0 A response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one).

— This designation is reserved for irrelevant answers and blank responses.

V. Notes

A. No enharmonic equivalents or octave transpositions are permitted.

B. If you use an alternate scoring guide, do *not* add the extra point to the total.

C. If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.

D. Scores from one guide may *not* be combined with those from another guide.

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Question 2

Moderato

SCORING: 9 points
Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

I. Regular Scoring Guide

A. Award 1 point for each segment correct in both pitch and rhythm.
- A "segment" is any set of three contiguous eighth-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
- To receive credit, a segment must not overlap with any other segment receiving credit.
- Do not subdivide a note to identify a segment.
- To receive credit, a segment *may* be metrically shifted from its original position.
- Give no credit for the final dotted quarter note if notation of pitches continues thereafter.

B. If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.

C. Record any score of 4 or higher, and ignore the alternate scoring guides.

D. If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do *not* add the extra point to the total.)

A. Award ½ point per segment of correct pitches. (Maximum of 4 points.)
OR

B. Award ¼ point per segment of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

A. Half-point totals round down with one exception: A total score of 1½ rounds up to 2.

B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

1 This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not add the extra point!)

0 A response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one).

— This designation is reserved for irrelevant answers and blank responses.

V. Notes

A. No enharmonic equivalents or octave transpositions are permitted.

B. If you use an alternate scoring guide, do *not* add the extra point to the total.

C. If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.

D. Scores from one guide may *not* be combined with those from another guide.

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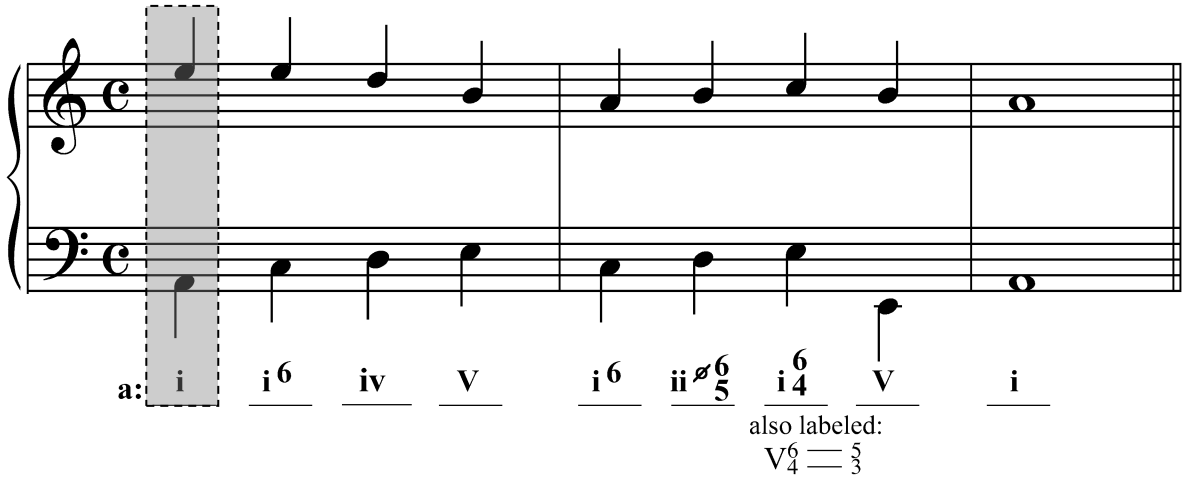
Question 3



SCORING: 24 points

I. Pitches (16 points)

A. Award 1 point for each correctly notated pitch. Do not consider duration.

B. Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)

C. No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.

B. Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.

C. Accept the correct Roman numeral regardless of its case.

D. Accept "ii" (or "II") as a correct Roman numeral even without a half-diminished symbol.

E. The cadential six-four may be correctly notated as shown in the key above. Also, give full credit for the labels "Cad $\frac{6}{4}$" or "C $\frac{6}{4}$" for the antepenultimate chord. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should contain a figure, be blank or contain a dash, or contain a V in order for the antepenultimate chord to receive any credit.

Ex.→	6/V4	5/3	6/V4		V	V7	6/V4	I	6/I4	IV	V	V	V	—	6/V4	6/V4
Pts.→	1	1	1	1	½	½	0	0	1	0	½	1	½	1	1	½

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

— Score for blank or irrelevant responses.

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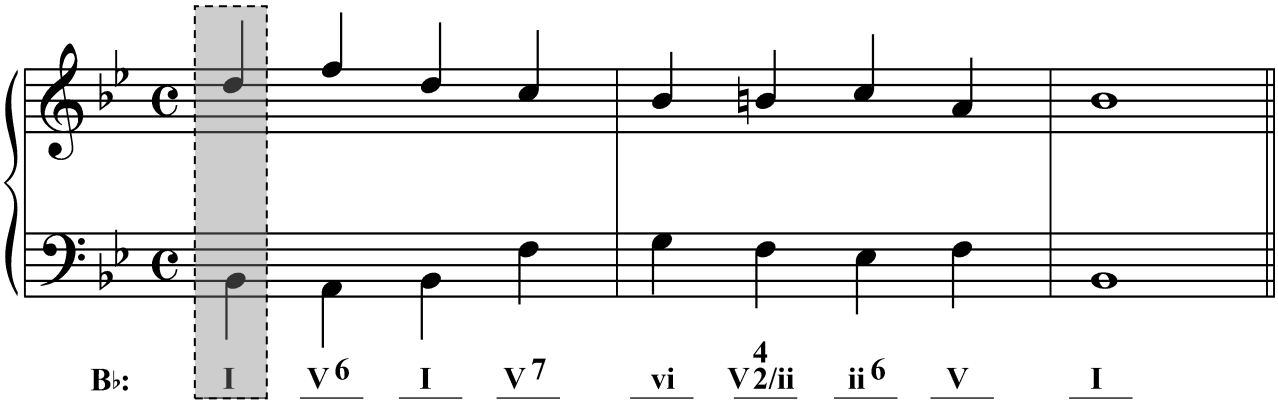
Question 4



SCORING: 24 points

I. Pitches (16 points)

A. Award 1 point for each correctly notated pitch. Do not consider duration.

B. Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)

C. No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.

B. Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.

C. Accept the correct Roman numeral regardless of its case.

D. Accept any symbol that means "of" or "applied" at Chord Six (e.g., V/ii, [V], V→ii, V of ii, etc.).

E. Accept a *capital* VI for the Roman numeral of Chord Six.

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

— Score for blank or irrelevant responses.

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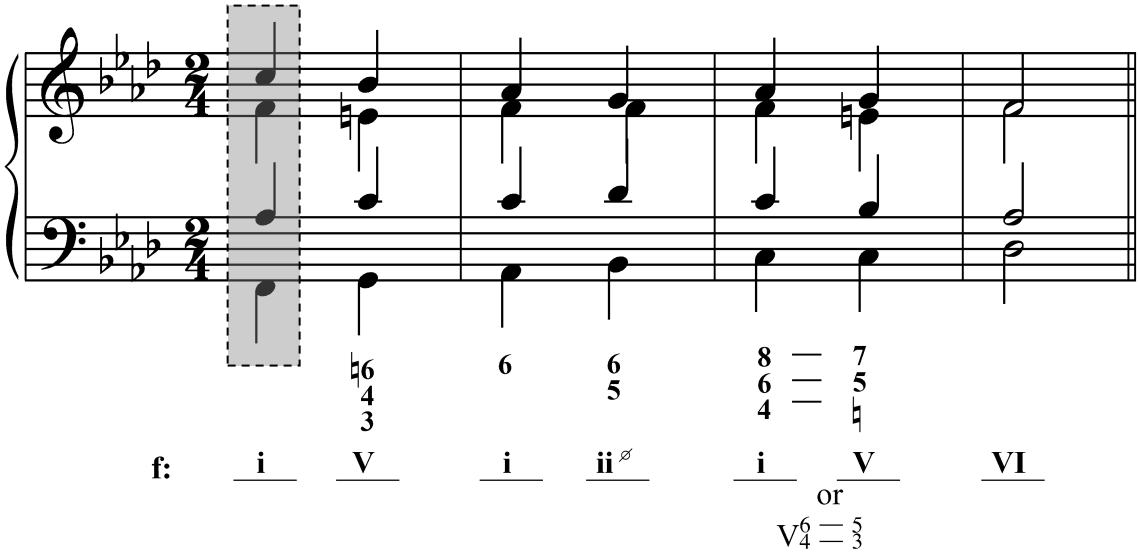
Question 5



SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.
4. Accept the correct Roman numeral even if the half-diminished symbol (ø) has been omitted from chord 4.

II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but ***not*** the ***third***) may be omitted from any root-position triad.
3. The fifth (but ***not*** the ***third*** or ***seventh***) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **II.A.**
N.B.: Award 0 points for voice leading into and out of these chords. (See **III.D.**)

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $^{6}_{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has

1. More than one error listed in **II.C.**, or
2. The accidental on the wrong side of the chord.

However, ***do*** check the voice leading into and out of these chords.

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Question 5 (continued)

III. Voice Leading (12 points, 2 points per connection)

A. Award 2 points for acceptable voice leading between two correctly realized chords.
N.B.: This includes the voice leading from the given chord to the second chord.

B. Award only 1 point for voice leading between two correctly realized chords (as defined in **II.A.**) that features exactly one of the following errors:
1. Uncharacteristic rising unequal fifths. (See *DCVLE*, no. 4.)
2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
3. Overlapping voices. (See *DCVLE*, no. 7.)
4. Motion leading to a chord with crossed voices. (See *DCVLE*, no. 8.)
5. A chordal seventh approached by a descending leap.

C. Award no points (0 points) for voice leading between two correctly realized chords (as defined in **II.A.**) if any of the following statements is true:
1. Parallel octaves, fifths, or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
2. Uncharacteristic leaps occur (e.g., augmented second, tritone, or more than a fifth).
3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. Where the ii$^{\text{ø}6}_{5}$ goes to the cadential $^{6}_{4}$, the seventh should be retained in the same voice.)
4. The leading tone in an outer voice is unresolved or resolved incorrectly.
5. The 6th or 4th of a $^{6}_{4}$ chord is unresolved or resolved incorrectly.
6. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
7. More than one error listed in section **III.B.** occurs.

D. Award no points for voice leading into and out of an incorrectly realized chord.

IV. Scores with Additional Meaning

0 1 This score can be given to a response that has redeeming qualities.
0 0 Response demonstrates an attempt to answer the question but has no redeeming qualities (or only one).
— This designation is reserved for irrelevant answers and blank responses.

V. Notes

A. Do not penalize a response that includes correctly used nonchord tones.
B. An incorrectly used nonchord tone will be considered a voice-leading error.
Award 1 point if the incorrect nonchord tone results in one error listed in **III.B.**
Award 0 points if the incorrect nonchord tone results in at least one error from **III.C.** or more than one error from **III.B.**
C. Round ½ points UP with one exception: Round 24½ points DOWN to 24 points.

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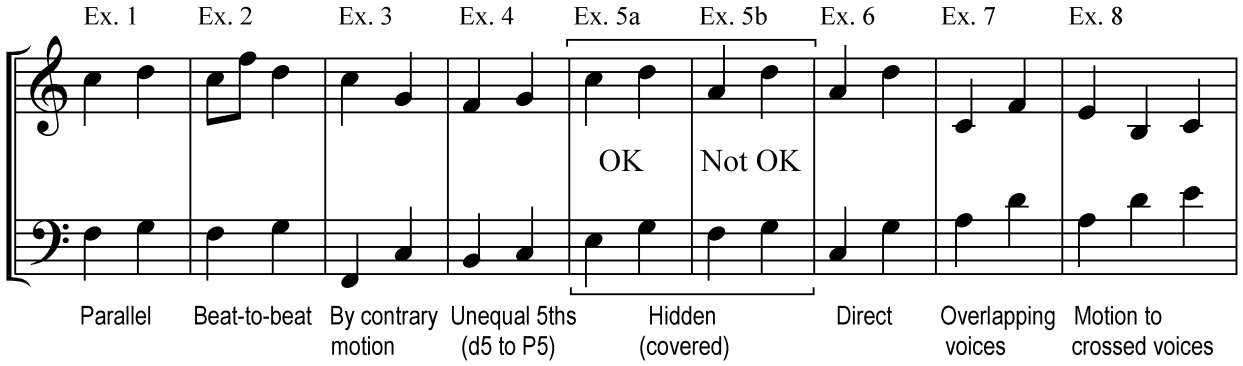
Definitions of Common Voice-Leading Errors (DCVLE)
(Use for Questions 5 and 6)



1. Parallel fifths and octaves (immediately consecutive) — unacceptable (award 0 points)

2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats) — unacceptable (award 0 points)

3. Fifths and octaves by contrary motion — unacceptable (award 0 points)

4. Unequal fifths (d5→P5)
- In a three- or four-part texture, a rising d5→P5 is acceptable ONLY in the progressions $I–V^4_3–I^6$ and $I–vii^{o6}–I^6$ (no deduction).
- A rising d5→P5 in other progressions is unacceptable (1 point error).
- The reverse, a rising P5→d5, is acceptable voice leading (no deduction).
- Unequal fifths between two upper voices are acceptable in either order when the voices are descending (no deduction).

5. Hidden (or covered) fifths and octaves in outer voices (similar motion to a perfect interval that involves one voice moving by step)
- When the step is in the upper voice, as shown in Ex. 5a — acceptable (no deduction).
- When the step is in the lower voice, as shown in Ex. 5b — unacceptable (1 point error).

6. Direct fifths and octaves in outer voices — unacceptable (1 point error)
Definition: Similar motion to a perfect interval that involves a skip in each voice. N.B.: Many sources equate "hidden" and "direct." For purposes of scoring, it seems useful to refine those definitions, particularly in light of past scoring practice.

7. Overlapping voices — unacceptable (1 point error)
Definition: Two voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.

8. Crossed voices — unacceptable (1 point error)
Definition: Voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto or the bass is above the tenor.

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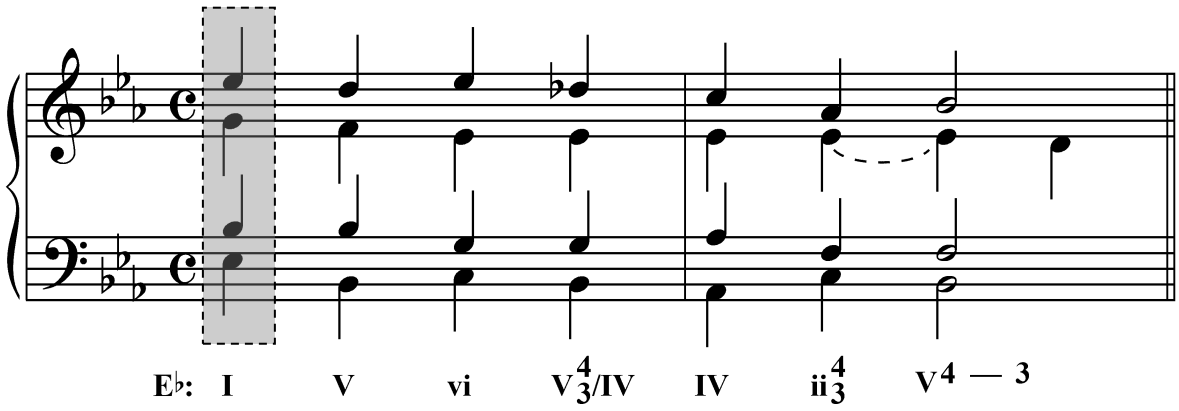
Question 6



SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.
1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct).
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**
1. Award 0 points for voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:
1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $^{6}_{4}$ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has:
1. More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors), or
2. The accidental on the wrong side of a note.

However, *do* check the voice leading into and out of these chords.

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Question 6 (continued)

II. Voice Leading (12 points, 2 points per connection)

A. Award 2 points for acceptable voice leading between two correctly realized chords.
N.B.: This includes the voice leading from the given chord to the second chord.

B. Award only 1 point for voice leading between two correctly realized chords (as defined in **I.A.**) that features exactly one of the following errors:
1. Uncharacteristic unequal fifths. (See *DCVLE*, no. 4.)
2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
3. Overlapping voices. (See *DCVLE*, no. 7.)
4. Motion leading to a chord with crossed voices. (See *DCVLE*, no. 8.)
5. A chordal seventh approached by a descending leap.

C. Award no points (0 points) for voice leading between two correctly realized chords (as defined in **I.A.**) if any of the following statements is true:
1. Parallel octaves, fifths, or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
2. Uncharacteristic leaps occur (e.g., augmented second, tritone, or more than a fifth).
3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. In some cases — e.g., ii^7–cadential $\frac{6}{4}$ — the seventh may be retained in the same voice or transferred to another voice.)
4. The leading tone in an outer voice is unresolved or resolved incorrectly. N.B.: When I and vi are connected by V or V^6 (i.e., I–V–vi or I–V^6–vi) early in the phrase (so that there is no expectation of a cadence), an $\hat{8}$-$\hat{7}$-$\hat{6}$ line is acceptable in any voice.
5. The 6th or 4th of a $\frac{6}{4}$ chord is unresolved or resolved incorrectly.
6. A suspension is handled incorrectly. (Consider this as voice leading *before* the chord.)
7. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
8. More than one error listed in section **II.B.** occurs.

D. Award no points for voice leading into and out of an incorrectly realized chord.

III. Scores with Additional Meaning

0 1 This score can be given to a response that has redeeming qualities.
0 0 Response demonstrates an attempt to answer the question but has no redeeming qualities (or only one).
—— This designation is reserved for irrelevant answers and blank responses.

IV. Notes

A. Do not penalize a response that includes correctly used nonchord tones.
B. An incorrectly used nonchord tone will be considered a voice-leading error.
Award 1 point if the incorrect nonchord tone results in one error listed in **II.B.**
Award 0 points if the incorrect nonchord tone results in at least one error from **II.C.** or more than one error from **II.B.**
C. Round ½ points UP with one exception: Round 17½ points DOWN to 17 points.

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Question 7

SCORING: 9 points

A. ARRIVING AT A SCORE FOR THE ENTIRE QUESTION

1. Score each phrase separately and then add these phrase scores together to arrive at a preliminary tally for the entire question.
2. Before deciding on the final score for the entire question, consider giving an extra point to responses that are extremely good or those that would otherwise receive a score of 0 (see **E.2. (a)–(b)** below).
3. Except for instances where the guidelines specify otherwise, judge the bass and Roman numerals separately and ignore mismatches between them.

B. SCORING PHRASE 2 (0–2 points)

1. Judge the bass and harmonies separately, considering each in two halves:
   - The first half consists of the opening beat and the approach to it.
   - The second half consists of the last two notes (the cadence).
2. **The phrase is scored 2** if the bass is without egregious error and the final two Roman numerals match the last two bass notes (even if there are harmonic errors earlier in the phrase).
   N.B.: A phrase that receives **2 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 1 point.
3. **The phrase is scored 1** if:
   (a) the bass has no egregious errors, but any of the two final Roman numerals (and inversions) do *not* match the final bass notes;
   (b) only one-half of the bass has no egregious errors, and at least one-half of the harmonies has no egregious errors; or
   (c) both halves of the bass have an egregious error, but the harmonies have no egregious errors.
4. **The phrase is scored 0** if:
   (a) both halves of the bass have an egregious error, and at least one-half of the harmonies has an egregious error; or
   (b) at least one-half of the bass has an egregious error, and both halves of the harmonies have egregious errors.

Summary of the Method for Scoring Phrase 2

Bass Line	Harmonies	Score
No egregious errors	Roman numerals (and inversions) must match bass notes	**2**
No egregious errors	First half of phrase contains an egregious error but the cadence is good	**2**
At least one-half of phrase is without an egregious error	At least one-half of phrase is without an egregious error	**1**
Both halves of phrase contain an egregious error	No egregious errors	**1**
Both halves of phrase contain an egregious error	At least one-half of phrase is without an egregious error	**0**
Both halves of phrase contain an egregious error	Both halves of phrase contain an egregious error	**0**

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Question 7 (continued)

C. SCORING PHRASES 3 AND 4

1. For each of these phrases, judge the bass and harmonies separately.

2. Then provide a phrase descriptor both for the bass line and for the harmonic setting according to the following guidelines:

(a) Judge it to be **good** even if it contains a specific egregious error.

(b) Judge it to be **fair** if:

(i) it contains two egregious errors or two egregious errors and one minor error; *or*

(ii) it contains three or more egregious errors, but one-half of the phrase is without egregious error (see **E.1.(e)** below).

(c) Judge it to be **poor** if it contains three or more specific egregious errors, with at least one error in each half of the phrase (see **E.1.(e)** on the following page).

Summary of Good/Fair/Poor Determinations for Bass Lines and Harmonies for Phrases 3 and 4	
good	0–1 egregious errors (+ 1 minor error)
fair	2 egregious errors (+ 1 minor error)
poor	3 or more egregious errors

3. Combine the descriptors to arrive at the following preliminary scores:

Summary of the Method for Scoring Phrases 3 and 4		
Bass Line	**Harmonies**	**Score**
good	good to fair	3
good	poor	2
fair	good to fair	2
fair	poor	1
poor	good to fair	1
poor	poor	0

4. Before giving a final score of 0 or 3, first consider the cadence.

(a) Award *at least* **1 point** for the phrase if its cadence (i.e., its final two chords considered by themselves) is good in both bass and Roman numeral setting, even if nothing else in the phrase is good; the bass and Roman numerals (and inversions) *must agree* in this case.

(b) A phrase that receives **3 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 2 points.

5. Award *at most* **2 points** to a phrase that uses half notes exclusively or almost exclusively.

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Question 7 (continued)

D. WEIGHTING ERRORS

1. The following are *egregious* errors:
- (a) Blatant violations of the instructions.
- (b) Parallel octaves or fifths, or diminished fifth to perfect fifth.
- (c) Doubling the leading tone; unresolved or incorrectly resolved leading tone.
- (d) Tonally inappropriate six-four chord (N.B.: Cadential six-fours, passing six-fours, and pedal six-fours are allowed).
- (e) Unresolved sevenths or incorrectly resolved sevenths.
- (f) Other note-against-note dissonances (including fourths) that are not treated correctly, including Roman numerals (and inversions) that do not match with the given melody note.
- (g) Poor chord succession (e.g., V–IV; V–ii; ii–iii; IV–iii, ii–I; V^6–I^6; V–vi^6; iii–vii^o, etc.).
- (h) Poor chord use, such as vi^6 (unless as part of parallel $\frac{6}{3}$ sequence or modulation); iii^6 (unless as part of parallel $\frac{6}{3}$ sequence).
- (i) Inappropriate leaps (sevenths, augmented fourths, augmented seconds, compound intervals, etc.), successive leaps in the same direction that do not outline a triad, or leaps of an octave that do not change direction.
- (j) An entire phrase of consecutive thirds or sixths.

2. The following are *minor* errors (two minor errors = one egregious error):
- (a) Repeated notes and/or harmonies (same Roman numerals and inversions) from weak beat to strong beat (unless at start of phrase, or if the second note is a suspension).
- (b) Rhythmically inappropriate six-four chords.
- (c) Approach to octave or fifth in similar motion in which the upper voice leaps, or consecutive perfect fifths and octaves in contrary motion.
- (d) Cross-relations.
- (e) Root-position vii° triads that move directly to I.
- (f) More than four consecutive thirds or sixths for half of a phrase.

E. OTHER CONSIDERATIONS

1. General considerations:
- (a) Consider each phrase independently; do not judge the connections between each phrase.
- (b) Ignore any inner voices supplied by the students; ignore any/all extraneous labels (nonchord tones, etc.).
- (c) Judge the bass line as either part of a contrapuntal two-part framework or as a bass line for a four-part harmony exercise, giving the student the benefit of the doubt.
- (d) In judging harmonies, always consider the implied bass line suggested by the Roman numerals (and inversions).
- (e) In phrase 3, the first four beats comprise the first half of the phrase, and the last three beats and their approach comprise the last half of the phrase.
- (f) In phrase 4, the first five beats comprise the first half of the phrase, and the last measure and its approach comprise the last half of the phrase.

2. Special scores:
- (a) Award 1 bonus point for a truly musical response or for a response that is solid throughout.
- (b) Award 1 point to a response that otherwise would earn a 0 but that has two or more redeeming qualities.
- (c) For irrelevant or blank responses, score the question with a dash.

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